FOOM #8
ROMITA + GRAYSON

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THE TALL AND THE SHORT OF IT!

As Tony Isabella would have put it: "Welcome to Foom Phase Three!"

You now hold in your hands the final product of an editor larger than both previous FOOM editors combined. The name's Edelman, **Scott** Edelman, and if you've never heard the name before, you're lucky. 'Cause from now on, each and every issue of FOOM will be filled with my editorial babblings, and features whose creators have felt the sting of my whip!

And ya know— the feeling's quite good!

As for credentials, I remember the dark, misty days just short years after I emerged from the womb when I exchanged a single, thin **all**-silver dime for a copy of THE FANTASTIC FOUR #1. **That's** one of my better memories. I could tell you of the times I've picked up some newsstand monstrosities, but that's not my job. I'm the guide on the greatest tour of all time— the wild, wonderful, wacky world of Marvel!

Along the way, you'll also be aided by Jaunty Jim Salicrup and Duffy "Tavern" Vohland, our two contributing editors. They'll be drawing upon their vast fan years of experience (How many of you have been reading the column DUFFY'S TAVERN in fanzines for the last half-decade?) to make FOOM the greatest fan magazine a comic book company ever had!

As for Tony "the Tiger" Isabella, he'll be devoting most of his time to scripting a book or twelve, such as POWERMAN and GHOST RIDER, so he's been forced to give up all editorial work, 'cause he'll be picking up a few new series in the near future. We can't tell you what they are yet, so be sure to watch these pages for the latest details!

I'm sure many of you were waiting for this issue in hopes of being relieved of the awesome anxieties brought about by waiting for contest results. Well, due to the shift of editorial duties, the announcement of one of those contest's winners will be postponed until next issue. So all of you who've entered the WRITE THIS PAGE will just have to hold tight.

But **some** of you have a reason to rejoice. Especially Antonio Ocasio, who will receive three Marvel Models (Spider-Man, Captain America, The Hulk) for his participation in the Aurora poll. As for Jeff Silva, Steven Wong, William Yeaw, Sidney Williams, Joel P., and Dana Haines, you'll each be receiving one of the three aforementioned models. By the time you read this, you'll have received them, heroes!

But if your time is filled with nothing but empty space, look inside this issue. We've got two **new** contests for you to enter, so grab your pens and pencils and get started. What are you wasting your time reading **this** for?

We've got even **more** ways for all you FOOMers to participate in making FOOM what you want it to be:

—We want to start doing Fanzine Reviews, so all editors who want their mags reviewed should dash them off to us!

—Never forget that this is **your** fanzine. So send in all strips, short stories, and art dealing with Marvel characters. Here's your chance, FOOMers! Show the other readers your talent!

—And don't forget the FAN ART GALLERY! Plus, remember the address

to **send** all these goodies to:

FOOM
c/o Marvel Comics Group
575 Madison Avenue
New York, New York 10022

Also, let us know if you want to see more wordcross puzzles and games. We'll try to implement all your suggestions.

Oh! And be sure to tell us whether or not you like our new way of reporting the news. We want you to get to know all of our artists and writers **personally**, and this is the best way.

Whew! Now that we're done with **that**, we can tell you about **next** issue! The Silver Surfer will be the spotlighted feature, with articles on such varied subjects as collecting old Marvel comics, Foomanchu, and the all-new Irving Forbush Awards. Don't miss it!

—SCOTT EDELMAN

P.S.— The trained armadillo who sorts our mail and writes all our letter columns wishes to remind us that your letters, complaints, and hate-mail will be sent on their way more quickly if you list the name of the book or department that you are writing to before the name MARVEL COMICS GROUP on your envelope. So help us— tigers, we're drowning under your missives already! Be seeing you!

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DUFFY VOHLAND/Contributing Editors

BARBARA ALTMAN/Design
LEN GROW/Production
MARIE SEVERIN/One of the Gentlest, Kindest, Nicest Persons on Earth
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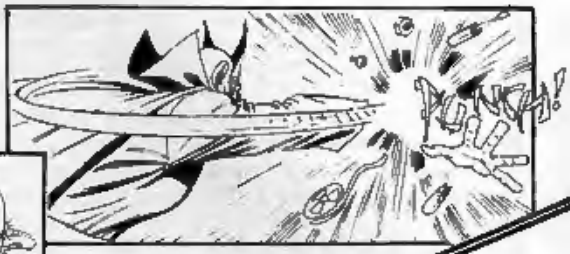
Original cover of GIANT-SIZE AVENGERS #2, and cover of same as it hit the stands. Note absence of Dr. Doom.

Who needs: Uru hammers that miss the target 99 and 44/100% of the time? A necrophilic Captain America? Chic Stone inking the AVENGERS? An X-men in addition to the F4 and and Avengers? A soap-opera starring the Hulk? Giant-Man with any name or costume? Fan-zine editors who criticize pro efforts without giving detailed reasons?

(Believe it or not, tho, I really do like comic-books,)

—Roy Thomas, Alter Ego, #8, Winter 1965

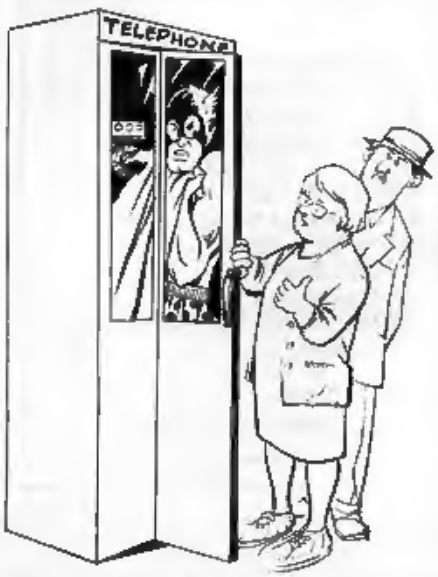
Dave Cockrum makes an editorial comment on Iron Man's new facial appendage.



MARVEL MINI-ITEMS-

Another presentation of everyone's favorite shlemiel— My Son, the Super-Hero. (Copyright © 1974 by Stan Lee and Marie Severin)

"I DON'T CARE HOW MANY PLANETS HER FATHER OWNS, SHE LOOKS CHEAP!



PLEASE TO HURRY, THIS GENTLEMAN HAS A HURRY CALL!

His name is Stu Schwartzberg, and he is a weirdo not to be trifled with. If you see him, do not attempt to apprehend if you are unarmed. He is dangerous! (Actually, we just needed a reason to print this glitzy Marie Severin drawing, so stop getting all puffed up, Stu!)

Strange Scenes, Dynamic Doings, and Odd Items to Boggle your Brain!

Members of the "MARVEL 100 CLUB" pose with Roy for this exclusive FOOM photo. Picture was taken by Shel Dorf with care and affection and a little suspicion: These fans claim to have filled their stamp books with all 100 of Marvel's Value Stamps . . . and they proved it too!

When a Spider-Man cover for our British editions was needed in a rush, we produced (almost overnight) this cover.

Original X-MEN cover rejected by the Comics Code Authority.

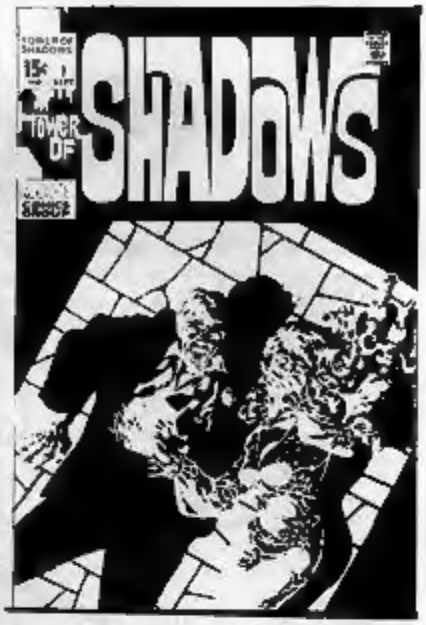
ITEM! And, speaking of new titles from the House of Ideas, we're keeping the great first ish of CAPTAIN MARVEL — featured in MARVEL SUPER-HEROES — on sale for an extra month, to give you collectors an extra thirty days to latch onto this irreplaceable premiere issue. We've got mighty big plans for CAPTAIN MARVEL, so we strongly advise you to get with him now, in order to be in at the very beginning!

The biggest news from Marvel this time around is that they will be doing a comic book version of CONAN, starting sometime in early 1970. The book will feature all new stories, probably written by Roy Thomas, who is quite familiar with the character. Further than this other details (artist, frequency of publication, etc.) have not been finalized. If Marvel can capture the sword & sorcery crowd in addition to their regular readership, they may just have the biggest winner of the upcoming year.

—The Comic Reader, December 1969

First version (NEVER BEFORE PUBLISHED) of the cover to Fantastic Four Annual #1.

A last look at the Marvel college scene, as written by Stan Lee and drawn by Mirthful Marie Severin in the dim dark days of 1966.



Code-rejected cover of TOWER OF SHADOWS #1. Drawn by Jim Steranko.

SCARP Con, 1967: From left to right; standing, with back towards us, Jim Steranko; seated in second row, Mike Friedrich; to his left, Roy Thomas; to *his* left, John and Virginia Romita; in front row on the far left, John Verpoorten.

CHEE! Have you noticed the sorry mess of Marvel IMITATIONS making the scene lately? Imitation may be the sincerest form of flattery and all that jazz, but we wanna make darn sure no dyed-in-the-wool Marvel madman gets stuck with one of these inferior "Brand Echh" versions of the real thing!

So, lull yourself to sleep each night with these imperishable words: "It isn't a Marvel masterpiece unless it SAYS Marvel on the cover trademark!" Don't ever settle for less—you're too important to us! — — — Remember—we found you first!

—Spider-Man #29, October 1965

And what's more appropriate for an issue like this than a Captain America code! For example— if you want to say, MARIE SEVERIN IS A NICE LADY, all that you need do is look for the letter M on the inner ring, and find the corresponding letter on the outer. M=B, A=N, R=K, I=J, and so on. The final result would be BNKJT XTZTKJI JX N IJHT ONVM. To decipher a coded message, such as QTI GTJI TNPX INJOX, look for each letter on the *outer* ring, and the real message is found on the inside— O=L, T=E, etc.

Look for coded coming attraction items in all Bullpen Pages!

FOOM FAN$ MAIL

Fan Mail. That's the *best* kind of mail.

We all remember the days when the fondest wish in our world was that one of our letters would be chosen to appear in THE FANTASTIC FOUR or the AVENGERS letter page. And, happiness filling our heart, we would run from fan-friend to fan-friend, showing them that *our* name had graced the pages of a comic book we loved.

But we don't get that thrill anymore. We get the thrill of *reading* the mail and seeing ourselves in the audience... and knowing that one of you will someday rise up and take our place.

And y'know... we feel *happy* about it! That's what's so great about being in comics!

DEAR MARVEL MADMEN,

Can someone tell me where I can buy a book on super-hero type comic book cartooning? I can't seem to find any, except those about magazine or political cartooning. Even if they have a section on comics, it's a very short one.

So, come on! Ask Cockrum, Buscema, Gulacy, Buckler, or Honest Irv if he can give you an answer, 'cause if more artists know the procedure, the industry could get more new talent.

So, till Al Capp starts pencilling the Avengers, Make Mine Marvel!

Ronnie James
Route 7, Box 276
Success, Mo. 65570

One of these days we're going to put together a booklet on the fine points of writing and drawing comics, 'cause it seems as if a day hardly passes without a handful of letters falling on us demanding instruction. For the nonce, though, we'll print here an excerpt from a letter we send to hopeful artists who wish to someday work for us:

"The process through which one becomes an artist is a long and demanding one. It requires hours of practice each day, and extremely perceptive observation of what goes on around you. It would be advisable to carry a sketching pad with you at all times and draw anything and everything that looks interesting. Also, do as much reading as you can, since an artist works at least as much with his mind and imagination, as with his hands. It is important to get as much of an academic education as possible— art should be a sideline, since it is the type of work that is never stable and dependable as a source of income.

"An artist should be acquainted with art history, some of the most modern, up-to-date works are based upon the Old Masters— as well as literature, anatomy, design, advertising layouts, the latest fashions— the list could go on and on. In other words, an artist (not just a comic artist, but *any* artist) must be constantly AWARE. Of course, sketching classes are always valuable for the guidance they offer. But, basically, it's up to you— your patience and persistence are what count. Don't attempt to limit yourself to comic art, either... the times change, and the demand for production may increase in some other phase of art."

Maybe we'll devote an entire issue of FOOM to a number of articles on varied aspects of the comic field. Waddaya say, effendis? Yea or nay? Make sure you let us know, o noble FOOMer, 'cause without you, we're nothing!

Dear Stan,

This is a suggestion to make FOOM better. Why don't you make a calendar with super-hero's pictures on top and the date on the bottom?

A Friend Of Ol' Marvel,

Bryan Paulson
1365 Emory Street
San Jose, California 95126

We did it! Look for the ad elsewhere in this issue, and remember... FOOM members get a ten percent discount on all items ordered from this magazine!

Dear FOOM,

It is dark outside, and although my room is well illuminated the darkness pervades my soul. I turn to the poster on my wall. The tall man in red, white, and blue stares at me in determination. A feeling of disbelief runs through me: is he really gone?

Marvel doesn't go in for it but I hoped that Captain America # 176 would prove an imaginary story. Cap gone. It's hard to believe. The heart of the matter, of course, is the "high government official" who was

No. 1 of the Secret Empire. It understandably shook Steve's confidence as similar matters have shaken our confidences. A Soviet newscaster stated that President Nixon's resignation showed the shakiness of Democracy. I believe the contrary. A man, a group of men, even an entire administration can be corrupt, but if the system is bad the ideals linger on. Captain America is, was, and always shall be the greatest comic book character in the world because he does not represent the government or any specific group other than the pure and simple basic ideals of freedom that exist in all men everywhere. It's not that Captain America should exist, it's that he must exist. Steve Rogers was wrong. He is not a man; he is a living legend and a living symbol. I pity his responsibilities, but I recognize the need for him to take them up.

Captain America's fate rests in the hands of a group of men on Madison Ave. I hope them make the right decision. As for me I sit and wait... I turn from the poster of the tall man in red, white and blue and the dark pervades my soul. The beacon has gone out and it's so very, very dark without it.

Yours truly,

Timothy Steffragon
980 Woodrow
Columbia, Mo. 65201

Thanks for your moving and perceptive letter. It's good to see that Cap's present introspective probings have led you to do some of your own. It's things like that that make it all worthwhile. And be sure to write in and tell us what you think of the contents of this special Captain America issue, Tim!

FRIENDS OF OL' MARVEL:

Too long have we been plagued with these reprints. This over reprinting has got to stop— MARVEL'S GREATEST COMICS, MARVEL TALES, MARVEL SUPER-HEROES— not to mention MARVEL DOUBLE FEATURE. And if that is not enough, even our very own Giant-Size mags.

In the first place, you guys are ruining the collector's market. I mean, why would you want to buy an original FANTASTIC FOUR dating back to the sixties when you can buy it for half the price that it would cost you from the collector? These magazines used to be filled with original stuff but now look at them.

These reprints are a waste of time and money.

Jim Rowan
988 Camino Drive
Santa Clara, California 95050

We'll have to disagree with you, Jim, 'cause many of our present-day fans have never seen the latter-day classics which now grace the pages of the various Marvel reprint books. There's a whole new audience out there who can't afford to pay high dealer's prices for back issues to just *read* them, and are glad to be able to buy them for just two bits.

But, if the rest of you think differently, or even if you think *nothing* at all— *write!* We love to open envelopes. It's great therapy.

Send your donations to:

THE VOICE OF FOOM
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"Well, Come On,

by roger stern

The concept of the nationally-oriented hero is not a new one. As a matter of fact, as long as there have been "nations," there have been "national heroes"... men and women who have represented the goals and ideals of their people. Some of these heroes were spun out of whole cloth, existing only in the minds of their countrymen. Others, however, have actually been real people... or at least based upon real people. Whatever their circumstances and origins, the stories of these individuals have often taken on mythic proportions, growing and expanding with the telling. The very names of the heroes conjures up visions of glory... Odysseus, Alexander, Hercules, Thor, Peter the Great, Joan D'Arc, Hiawatha.... and Captain America!

Captain America! The all-but-anonymous man behind the mask! Captain America! A child of the twentieth century, born of technology and worldwide upheaval to uphold the eternal ideals of free men! Captain America ... the man who is us!

Stirring? You'd better believe it!

Chauvinistic, you say? Perhaps. But not entirely without reason. You see, everything hinges on the times that gave rise to a Captain America.

It was Spring, 1941. The United States was over a half-year away from the day of infamy that would make the scattered warfare a world event. We... the American "we"... were still at peace, but an uneasy peace at best. Preparations were already being made for a civilian defense program. Men in high places were starting to have second thoughts about all of that scrap metal we'd sold to Japan. And, a military draft had been initiated ... just in case.

Now, peacetime drafts have never been the most popular of things. This one was no exception, but men were reporting for duty, some less dutifully than others. And amongst the happy bunch in line at the induction center on one particular day was a spindly young man barely into his twenties. His name was Steve Rogers.

Of Rogers' past very little is known. It is widely believed, however, that he was an orphan. Biographer Ted White has written of the possibilities of an older brother named Alan, but if such a brother ever did exist, he has long since disappeared. Indeed, no government agency has to date been able to uncover a birth record or any other shread of evidence to support the existence of an Alan Rogers. And, since nearly all information on Steve Rogers has been classified, let us assume... as has Mr. White... that young Steve was an orphan. Parentless as he was, and weakened by childhood diseases, Rogers became a bit of a dreamer. Like many other children of the Great Depression, he probably created his own adventures in daydreams of fantasy. It is believed that he

All You Big Strong Men..."

found great comfort from the depredations of the period in fiction (for substantiation, see AVENGERS #46, page 3, panel 3). So, when reality became too harsh, he'd retreat into his books...from old classics to the less reputable pulps. It is not pushing things too far, then, to assume that Steve Rogers was a bit of a romantic, compensating for the inadequacies of the body with the vast sense of wonder of the mind.

Enough of this extrapolation and assumption, let's return to that draft board..

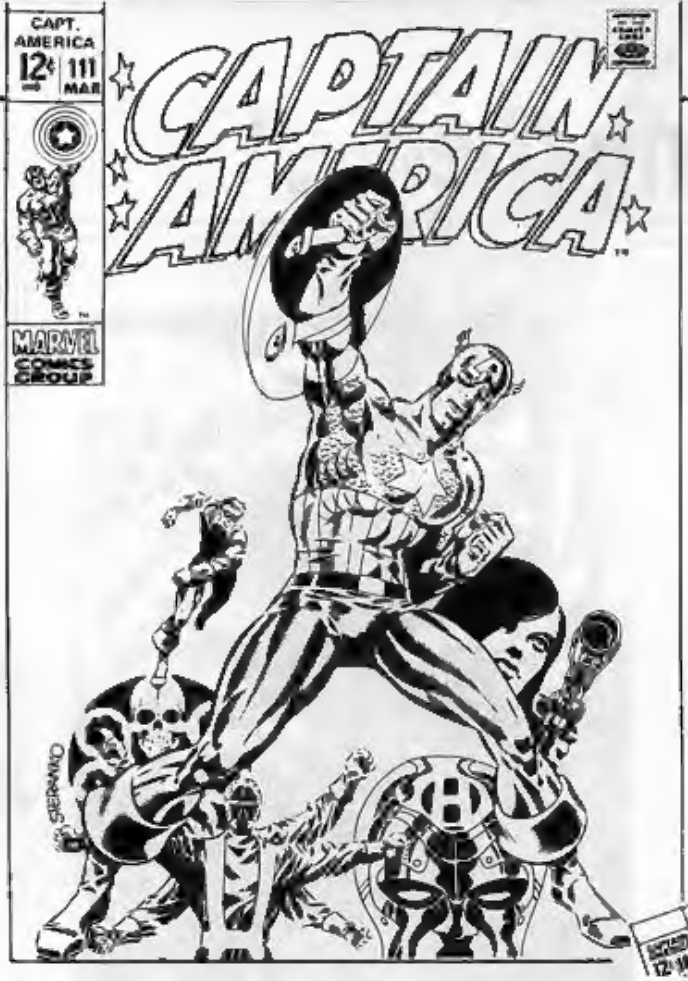
Unlike some of his fellows in that line, Steve eagerly sought induction. The reports of overseas' atrocities had stirred a righteous anger in him. He hated tyranny. He had seen it in the bullies of the school yards and the toughs of the back streets. And now there was the chance to make a stand against all the world's worst. But the chance was not for Steve. His puny physique was judged 4-F even by the somewhat less stringent standards of the day. To say the least, the young Mr. Rogers was crushed. There must be some way he could serve...something he could do! Something! Anything!

Anything?

Perhaps it was fate...perhaps mere chance...that certain government officials learned of Rogers. Whatever the case, he was approached. Would he be willing to risk his life for his country on a dangerous experiment? He would. And so Steve Rogers learned of Operation Rebirth, the first phase of Project Super-Soldier!

The idea, you see, was to employ an ever-expanding technology into rebuilding broken bodies and reinforcing or revitalizing weak ones. Rebirth was the brainchild of Professor Reinstein, the most renowned endocrinologist of his time. Reinstein's studies had uncovered the secrets of DNA..secrets that are only today being rediscovered. And out of his research had come a powerful serum that when introduced into a subject's bloodstream and enhanced by a peculiar form of electromagnetic radiation, would transform the puniest specimen to the pinnacle of physical development. It would strengthen muscle and bone tissue, make wounds heal faster, and make the subject more resistant to disease. Or, it could kill him. All that was needed was a guinea pig, and Rogers was it.

(Special aside to the completist— Professor Reinstein had stumbled across an additional chemical in his research, an extract from the venom of certain snakes. The professor theorized that combining the extract with his serum would actually improve the peak of human capabilities to produce a kind of super-strength...to mutate the cellular structure of muscle and bone to a quality that was otherwise unobtainable. In all probability, however, the added strain of transformation that would be placed on a weak subject would undoubtedly be fatal. The professor decided to wait on the venom experi-



mentation until a later date. While the professor was fated to never carry out the venom research, his theory was subsequently proven most dramatically in the pages of Captain America #158)

Steve Rogers was amazed by the security of the Rebirth site. Everyone had a code-name (Reinstein, for example, was known as "Dr. Erskine"). Laboratories were secreted away in dusty antique shops and adjoining warehouses. Elaborate masquerades were executed. Security was very thorough.

But not thorough enough.

So, when Rogers was led into the amphitheater, he had no idea of the life that would follow. He was just an average joe, maybe a little weaker than some. He knew that he was about to be a test subject for some government project. He knew that there was a certain amount of danger involved, but that he could very well walk away a lot healthier than he was. And, he knew that a lot of VIP's were sitting there behind the glass, watching. He didn't know that one of those faces behind the glass belonged to Heinz Kruger, assassin in the service of the Third Reich.

It only took minutes.

Minute one...injection!

Mintue two...radiation!

Minute three...transformation!

Minute four...assassination!

Minute five...realization!

Minute six...retribution!

Six minutes and Project Super-Soldier came to an abrupt halt. Six minutes and three lives ended. Yes, three! Reinstein and Kruger were dead from a bullet and from electrocution, respectively. And Rogers was dead from displacement. Steve Rogers was gone...in his place stood Captain America. For all intents and purposes, Rogers would not truly exist for another 25 years. During that time he would "appear," but only as a khaki-clad mask... a kind of facade to hide the man underneath. Rogers was almost totally submerged, his past only a cipher. Now only Captain America remained.

Captain America. Can anyone ever fully realize what it must have felt like? To have been transformed from an emaciated shell of a man to near-godlike musculature! To have become more than a man...to be a living concept, a symbol of all the best and brightest hopes of a nation! Captain America was the sole result of Project Super-Soldier, the lone existing prototype. And when he first appeared in public, quite literally wearing the flag, it was a representation of the people that elected officials must surely dream of. For the next four years...throughout the nightmare of World War II...he would be the living, breathing symbol of some 150 million people. And in a way, it was easy! Afterall, he had a clear target.

For perhaps the last time in history, there would be a war with two clearly defined sides...a "them" and an "us." On one side were the Nazis, Hitler, the Axis powers, the Red Skull! On the other side were the GI's, the defense workers, the kids buying defense stamps, and

Captain America! And through it all, Cap fought on! Striking out against oppression, wiping out sabotage, smashing the enemy! And then, he disappeared. It was as if with the war over he was no longer needed. Some thought him dead, thought that the odds had finally caught up with the Red-White-&-Blue legend. In actuality he had been frozen into an arctic ice flow. "He is not dead, he only sleeps." And maybe he was the lucky one. For twenty years he would sleep...on through the holocaust of Hiroshima and Nagasaki...on through the indecencies of Korea and the beginnings of Vietnam... on past McCarthy and Dulles...on to the sixties.

And when he awoke, the world had changed.

March, 1964. And the mighty Avengers found the body of Captain America in a rapidly disintegrating ice flow. Miraculously, he still lived, his bodily functions slowed to a state of suspended animation! And he

was revived to the greatest challenge of all. .the discovery of self! The years ahead would be difficult. He carried a massive guilt from the death of his partner. He faced two decades worth of drastic future shock. And nearly all the familiar faces he had known were gone or changed. Understandably, Captain America chose to submerge himself in work. For the first few years he had no life, save that as an Avenger. And then slowly he began a period of increasing introspection. Who was he? What was he? And with that questioning, Steve Rogers began to live again! Steve Rogers, the New Deal idealist, the kid who weathered the Depression! And with his growing self-awareness Steve Rogers started to realize the limitations of his mask and his star-spangled uniform. America wasn't the simple, black-&-white, right-or-wrong place it had seemed so long ago. And when the confusion of the sixties gave way to the disillusionment of the early seventies, Steve Rogers put away the winged mask and hung up the shield. And for a while Captain America was gone.

Maybe we'll never know exactly what it was that made Steve quit. One thing is certain, though . he couldn't quit forever. After a run-in with a disguised Hawkeye proved that he couldn't give up the life of super-heroics, Steve adapted the identity of Nomad, the Man without a Country. Perhaps he could have even gone with a whole, new career. But a past is a hard thing to walk away from. And sometimes that past will strike back and strike hard. We've just recently seen how hard in the book still called Captain America.

And so, Captain America is back!

But this time, he's not alone! Steve Rogers is back, too. And Cap is Steve, and Steve is Cap. "I am he as you are he as you are me, and we are all together." And we wouldn't have it any other way.

And what of tomorrow?

As Steve Rogers and his star-spangled alter ego walk towards that ever-retreating sunset, what new adventures will unfold? How will Captain America take part in the approaching Bicentennial? Will we at long last learn the true and startling secret behind Cap's shield? And what of the mystery surrounding Peggy Carter? In "Thirty Minutes to Live!" (Tales of Suspense #75) we first met Sharon Carter, and it was revealed that she was the sister of a girl who had known Steve Rogers long ago. But, in "If a Hostage Should Die" (ToS #77) we were introduced to the "girl from Cap's past," a nameless mademoiselle who fought with the French underground. But since issues 161 & 162 of Cap's own book, we've been faced with the dilemma of Peggy Carter, who is supposedly both Sharon's sister *and* the girl from the underground. This is further complicated by the fact that Peggy knows Cap as Cap, but not as Steve. That would jive correctly with the undergrounder, but Sharon's sister should have known only Steve as Steve! All of this leads us to one monsterous mystery. ."Who is Peggy Carter? Who was the girl from Steve's past?" And while we're digging up female mysteries, let us consider that *other* Agent 13 from the war-time saga of "Among Us, Wreckers Dwell!" presented back in Tales of Suspense #64. Just who are all of these women?

What's coming up next in Cap's future? What are the answers to all of these questions? Only Englehart knows, and he's not talking. . .yet!

Manchild in a Troubled Land

What do you say about a kid who's been dead for thirty years? How do you explain a boy in his early teens fighting some of the nastiest specimens of humanity. . . when by rights he should have been half-way around the world hanging out at a soda shop? (And, yes, there actually were soda shops during the forties! So help us, Andy Hardy!) What do you say about a Bucky Barnes?

Maybe you start by explaining that Bucky was a prime example of what can only be described as the youth-hero, a kind of boy-man who by-passes most of the childish pursuits for a premature shot at adulthood. For those of you with a biblical bent, his antecedents can be found in such figures as Joseph and David. And certainly, there were many "Bucky's" of the American frontier at the last century's turning. As for the "why" of such beings, there's just no explanation. They just happen! It remains for us to accept that there are boys upon whom fate, circumstance, or what have you places the capabilities and responsibilities of manhood

Look, if the being of Steve Rogers intrigues you, Bucky should leave you spellbound! Here's a young kid, at least two to three years too young to serve in the armed forces. Yet, inexplicably, he resides at Camp Leigh, austensibly as camp "mascot." What are his origins? Was he a gifted orphan who got into one too many scrapes with the law and was somehow remanded to the wardship of the camp? Maybe his parents were special agents who were killed by fifth columnists. We don't know. We probably never will. All we have to go on is the fact that one Bucky Barnes was a very smart, unusually agile youth who performed diverse duties at Camp Leigh in the early forties and had had several hundred "big brothers." One in particular

You've all heard a hundred times how Buck walked in on Steve Rogers in mid-mask one evening, so we won't bother with a rehashing here. Let's just say that another chance occurrance made the fated Mr Barnes a part of one of the most famous fighting duos of all time.

What do you say about a Bucky Barnes? Well, you've got to admit that he was not the first kid sidekick in comics. He was, however, the first kid **partner.** Let us elucidate. A sidekick might be defined as an assistant, a squire, a spear-carrier He's the guy with the smaller desk, the one who always gets sent out for coffee. On the other hand a partner shares in the action. He's an equal. And such was pretty much the case with Cap and Bucky. And right there is the big clue. You'll notice we said Cap **and** Bucky. Not Captain America, with Bucky, the Kid Marvel! But Cap **and** Bucky! It would be unthinkable to picture one without the other when considering the war years. Captain America without Bucky? That would have been like Gilbert without Sullivan, Laurel without Hardy, Minneapolis without St. Paul!

Captain America and Bucky! They were a perfectly coordinated team. A nod, a gesture, a word was all that was needed in exchange. Instantly their movements would parallel and compliment .Bucky would sidestep a saboteur into the side of Cap's shield, or maybe Cap would flip a spy over his shoulder where Bucky would deck said spy with a punch few men could top.

To be truthful, there were times when Bucky would fall into the clutches of some foul nasty, requiring a fast rescue by America's Super-Soldier And sometimes he might be responsible for some depraved fiend getting away. But it didn't happen often! And when it did, Bucky didn't let it get him down. A determined grin would cross his face and he'd vow to get the baddie next time. And usually he did.

The young Mr Barnes had what used to be called pluck After all, it takes a lot of guts to jump a storm trooper, steal his uniform, and infiltrate a briefing of the Waffen SS! Could you do it? We couldn't! But Bucky could and did!

What **do** you say about a Bucky Barnes? There were a lot of kid heroes who popped up to aid the big dudes in the capes and masks. They were supposed to give the kid readers something to identify with. The truth be known, most kids could have cared less for the kid heroes. It was a bigger thrill to identify with the big guy, the real hero. Maybe that made Bucky different. You had to respect Bucky. He knew his limitations, but he worked at them. To a large extent he overcame them. By war's end he was nearly as good as Cap himself, Prof Reinstein's secret serum notwithstanding.

Unfortunately, war's end brought another end with it.

The Third Reich was in the midst of its death throes. Berlin was in flames, and the great war was starting to take on the appearances of a mop-up operation. It should have been smooth sailing from then on out. But characters like Baron Zemo don't quit easy. He tried to steal an experimental drone plane. Cap and Bucky tried to bring the craft down. And they might have succeeded if it hadn't been for the booby-trap. To Bucky's credit, he tried to reach the fuse in time, tried to deactivate the bomb. But in the end, he was only Bucky, just a kid really And so, the bomb went off. Cap was thrown off by the blast. Bucky wasn't.

So what do you say about a kid like Bucky? Well, there's an old saying about the good dying young. Yeah. Sometimes, **too** young

"He Was Only Waiting For This Moment To Arise..."

(We now pause in this special Captain America issue of FOOM for a few hundred words about a man who, despite cover credit, is largely overlooked. In other words, we're gonna lay down some words on the Falcon!)

Five years ago... has it really been that long? ... a transmogrified Steve Rogers crossed paths with one Samuel Wilson on the Isle of the Exiles, somewhere in the Caribbean. Sam had been on a working holiday of sorts. Steve had been through a very special kind of hell. The two situations weren't all that different.

Up to the point of their fated meeting, the talented Mr. Wilson had been a footloose bird trainer, capitalizing on the natural affinity he seemed to have for anything with wings. And since said talents were at their peak with a certain hunting falcon called Redwing ... and since the previously mentioned Exiles were seeking a falconer for some less-than-savory entertainment ... and since our man Sam was not one to think very highly of the special brand of fascism he discovered upon arriving in the Haitian area ... it was not all that surprising to find Samuel hiding out with the island's native citizenry and playing guerrilla leader.

Enter the good captain.

Cap had been having his share of problems with the Red Skull for a number of issues, and the helping hand Sam offered was all too welcome to the beleagured Avenger. And in talking with Sam, Cap sensed a kindred spirit, perhaps even a little of the idealism that a certain Steve Rogers had harbored once upon a time. Sam was strong, fast and smart, but he lacked the experience and discipline. Fate gave him one hell of a teacher! A few pointers, a little training, the prerequisite costume, and Sam became the Falcon. He helped Cap settle the Skull's hash, and then went home to Harlem. It could have ended there. It didn't.

Sam had been bit by the super-hero bug. From that first meeting with Cap, he was doomed to a lifetime of prowling rooftops and stalking ne'er-do-wells. So the Falcon started patroling Harlem. And he was good at it! To occupy his time away from the mask Sam signed up with the State of New York for a hitch as social worker. That was five years ago. Today, the Falcon is daily making it tough on the hoods and ganglords of Harlem. He has acquired the power of limited flight. He's mixed it up with and held his own against some very tough company. He is every inch a super-hero.

And he has gone practically unnoticed. Why? Two words ... Captain America.

Every try to upstage Captain America? Even before Cap acquired a more super-form of strength, it was hard. When your partner sports a uniform from the looms of Betsy Ross, is eternally youthful, and has a rep spanning three decades, its easy money that he'll be the one getting the headlines. And now! Forget it! Better you should try to upstage a herd of crazed elephants!

It's a touchy problem. Cap and Falc are close friends, bosom buddies, and trusting pals. They might have their falling outs, but they've worked as a team ... and they've been a good team. Unfortunately, when they've gone into action lately, Falcon has come off as second best. And that, my friends, is not good for his self-respect.

The Falcon is a good man, a proud man. But he'll never get the chance to show it as long as he's in Cap's shadow. For a time the problem had become a moot point ... with No Captain America the partnership had ceased to exist. But now that Cap has resumed his starred-n-striped self again, the sticky situation of the odd couple super-heroes raises its ugly head once again.

The only visible solution is, for want of better wording, a trial separation. The Falcon needs an act of his own if he's ever going to grow and develop. And maybe then, he and Cap can get it together again ... but not until he can get it together himself.

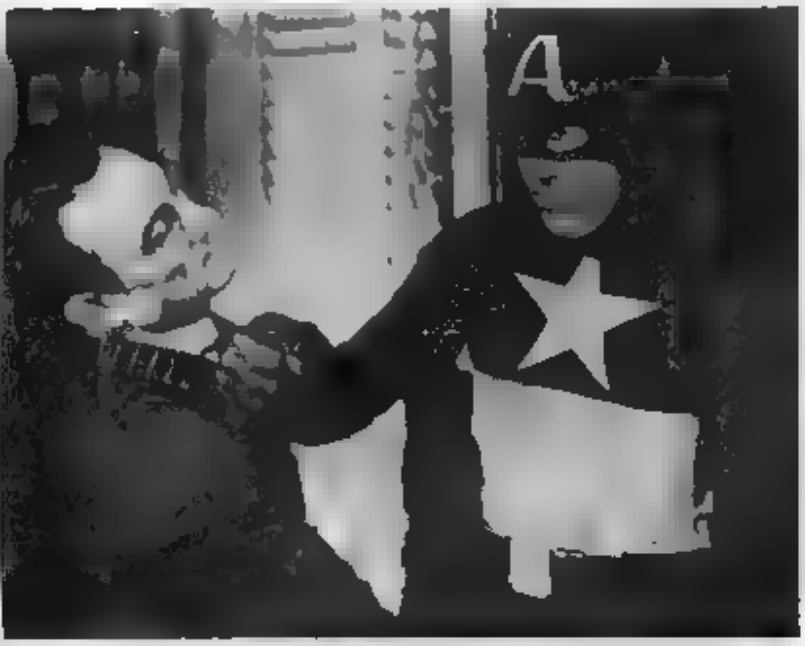
Besides, Sam needs to spend a little more time around the office, if he ever expects to get paid!

STAR OF THE

SILVER SCREEN

The year was 1944 when Captain America, red-white-and-blue hero of the four color pages, made his debut as a black-and-white idol of the silver screen. But sacrifices had to be made in order to bring about the metamorphosis.

Cap lost the wings on his helmet, his uniform chain mail, even his **shield**, and worst of all— **Bucky**! Even his secret identity did not go unchanged. No longer did Steve Rogers, AWOL private, exist. Now there was only Grant Gardner, crusading District Attorney, as played by Dick Purcell, star of such film classics as KING OF THE ZOMBIES and MYSTERY OF THE 13th GUEST



Co-starring as his secretary Gail Richards was Lorna Gray, later known as Adrian Booth. The villain? Who else but the magnificent Lionell Atwill, known as Dr Maldor, alias "The Scarab"

The film, directed by John English and Elmer Clifton, had **seven** writers concocting Cap's myriad aventures— Royal Cole, Ronald Davidson, Basil Dickey, Jesse Duffy, Harry Fraser, Grant Nelson, and Joseph Poland Film-buff and fan publisher Larry Ivie puts forth the theory that the written script had been originally intended for another Republic character from which it had been adapted for Cap.

The basic story of the serial is brought about by Dr Maldor (the villainous Lionell Atwill) who feels that he has been (to put it mildly) ripped off by the other members of his archaeological expedition, and is killing off these members one by one by means of a poison known as "The Purple Death."

From his latest victim, "The Scarab" steals plans for a dynamic vibrator, a machine which harnesses sound and light waves, producing a weapon of titanic destructive power. In the interim, Cap steals the "Purple Death" weapon, and begins a hazardous campaign to find and capture "the Scarab." They unwittingly take Dr Maldor into their confidence, who, while posing as their friend, malevolently uses the information given him to bring about their destruction.

At one point Captain America captures a blowgun used as a murder weapon to be shown to a Mr Grayson who will be able to identify it as belonging to Dr Maldor Making a tremendous effort to keep this identification from being made, his suspicious actions almost convince Cap that he is "The Scarab."

With evidence piling up that proves Maldor's alias, he becomes more and more desperate to prevent exposure. Gail finally tips off Cap that Maldor is, indeed, whom he seems to be, but she is caught in the act, and placed in a glass case into which gas will be released that will shrivel her into a mummy Cap arrives in the nick of time, saves Gail, and arrests Maldor who will die in the electric chair Boo! Hiss!

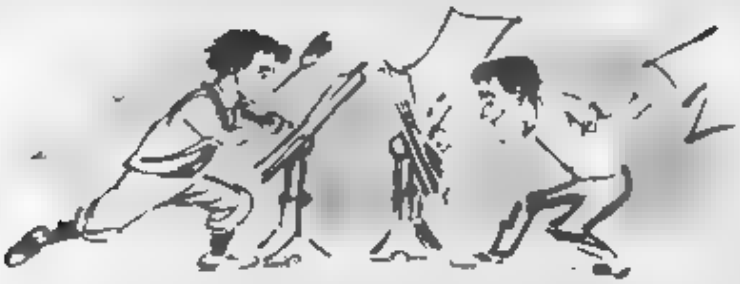
Just try to imagine the fantastic adventures which Cap went through by looking at some of the Chapter titles: "Cremation in the Clouds," "Blade of Wrath," "Mechanical Executioner," "The Avenging Corpse," and "The Dead Man Returns." And Cap was aided in his fight scenes with the talents of stuntmen Dale Van Sickel, Key Rurrel, and Tom Steele. The seemingly Kirbyesque choreography of these scenes proved once more that comics and movies are kin.

Rereleased in 1953 under the name of THE RETURN OF CAPTAIN AMERICA, this film once more thrilled the screen audience, but this time inspired by McCarthy, rather than wartime patriotism.

The success of this feature makes one wonder why a present-day moviemaker, perhaps even the great Fellini whose love for comics is so enormous, does not take Cap or any other Marvel character and bring him to the screen once more.

Are you listening, Frederico?

JOE SIMON AND JACK KIRBY:



"BY THEIR WORKS SHALL YE KNOW THEM"

We thought you'd like to see Jack "King" Kirby's autocratic autobiography first printed eight years ago, never printed again or seen by any but a select few. Hope you enjoy it.

Well, the world just couldn't go on that way. The Axis powers, faced down by men raised side by side with Super-Heroes, had had it. Everyone hustled out of uniform and began raising families. I invaded Harvey Comics, drawing Stuntman, Boy Explorers, Boy's Ranch. Rushing into other strips, I did a teen age feature called My Date, an adventure satire named The Flying Fool, and a bit of whimsy labelled the Rich Rabbit. There was nothing to be done then but innovate Romance Comics, pulverize the underworld in Headline Comics and Justice Traps The Guilty, and play Edgar Allen Poe in Black Magic. With Fighting American, I was ready for laughs. But

Jack Kirby circa 1964.

fooling with the 3D madness and Captain 3D gave me the vapors. When I came out of the fog, I found I'd also done Win-A-Prize Comics, Bullseye, Foxhole, and Police Trap. Compounding these concoctions, I stumbled into Green Arrow and kept things humming by creating the Challengers Of The Unknown and a syndicated strip called "Sky Masters."

Returning to Marvel Comics was like re-entering the Halls of Ivy. In charge of comics was that young rascal, and, now, a bit of an older rascal, Stan Lee. We shared ideas, laughs, and stubby cigars. As for all the people who make Marvel what it is, no one could respect them more than I. And that included our readers.

I have a wife named Rosalind, three lovely daughters, Susan, Barbara and Lisa and a fine son named Neal. To put it concisely, you name it, I've done it—but fairly.

And thus I was born, amidst questions questions. "Can it be a Leprechaun?" asked Mrs. Rafferty. "A Prince of the Blood, maybe?" laughed Mrs. Goldberg. "Not that anemic runt," replied the good doctor as he shot a compassionate glance at my mother and handed my father the bill. Not quite convinced that he'd made medical history, the dazed physician clattered down three flights of unswept stairs and into the first rays of dawn. The place, New York City. The date, August 28th, 1917. It turned out to be a gloomy day like all the others. And I was there.

I was there thru rickety childhood, thru obnoxious and sullen adolescence in the shadow of the chipped, brick walls of the slum, my first drawing-board.

Frustrated by bad spelling, I turned to bad drawing and improved both enough in my late teens to land a job in a small syndicate servicing weekly newspapers. From there to the Max Fleischer animation studios—where, for negligible wages, I learned that the human body, in motion, has value and beauty. When Popye and Betty Boop took the initial steps to throw their pies, it was my job to complete the movement and speed of the action. This operation was called in-betweening.

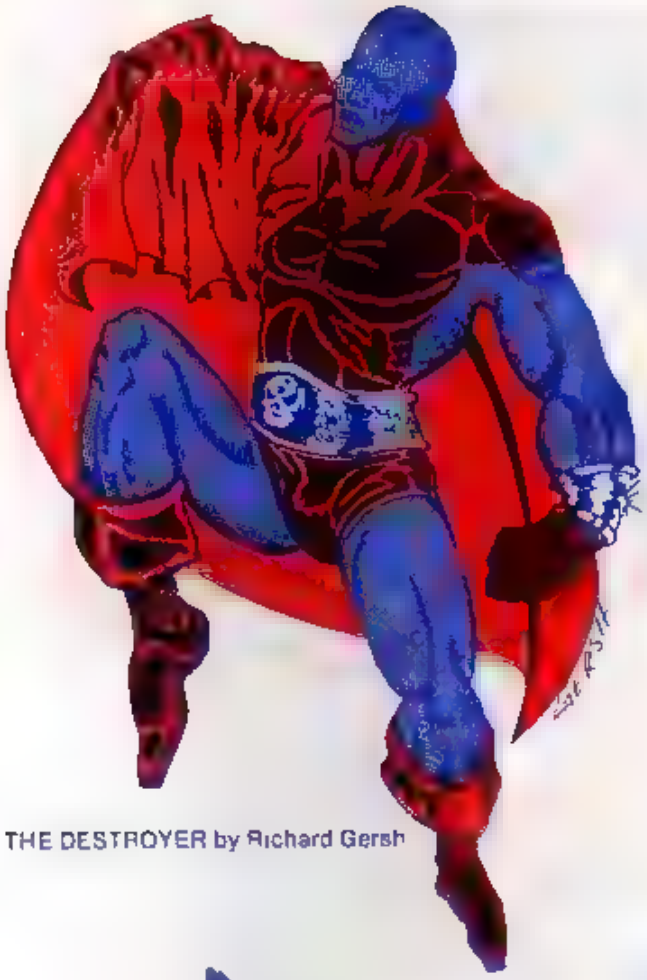
When comic magazines blossomed as a field, I leaped in and drew for anyone who would let me tell a story. I became a variety of names, unleashing a torrent of diverse characters, among them the Blue Beetle, the first Captain Marvel. Super-Heroes were replacing human beings, and even dressed in glamorized underwear, they looked great in the wild blue yonder and added a new dimension to the lives of the comic fans.

While working on Captain America for Marvel Comics in the dawning "forties," I was producing at a furious rate. I remember slowing down only once, when a young rapscallion, peering into my cubicle suggested that I show more of Cap's home life, his aged, kindly mother, his wicked Aunt Agatha, and the stark, heart rendering background of Cap's early years. "Begone!" I cried, sorely put to drubbing him. "Take off and become an editor or something!" Well, by golly, he did. But before he got the name Stan Lee on his office door, I was busily engaged elsewhere, with the Boy Commandos, Newsboy Legion, Sandman, Manhunter, and other features. The comic field was producing heroes while the world at large came up with villains to match. Hitler, Tojo, Mussolini, and the mess of miscreants stomping in their wake. Things got so bad during the period following Pearl Harbor, they finally drafted me. Then things got so bad in the Army, they actually used me in battle. At Metz, in France, serving in General Patton's Third Army, I was frozen into immobility by the sight of the advancing armor of the Heinrich Himmler Field Kitchen Panzers of the Waffen SS. I'd created another first, the "Human Road Block." This won me a PFC stripe and a lot of colorful language from my First Sergeant.

Original Joe Simon drawing printed by permission of Phil Seuling.

FOOM

FAN ART GALLERY



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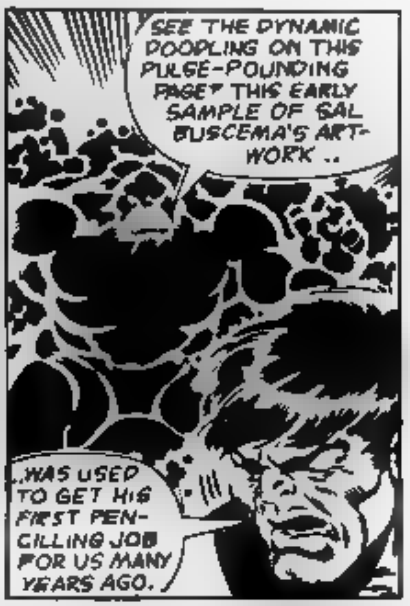
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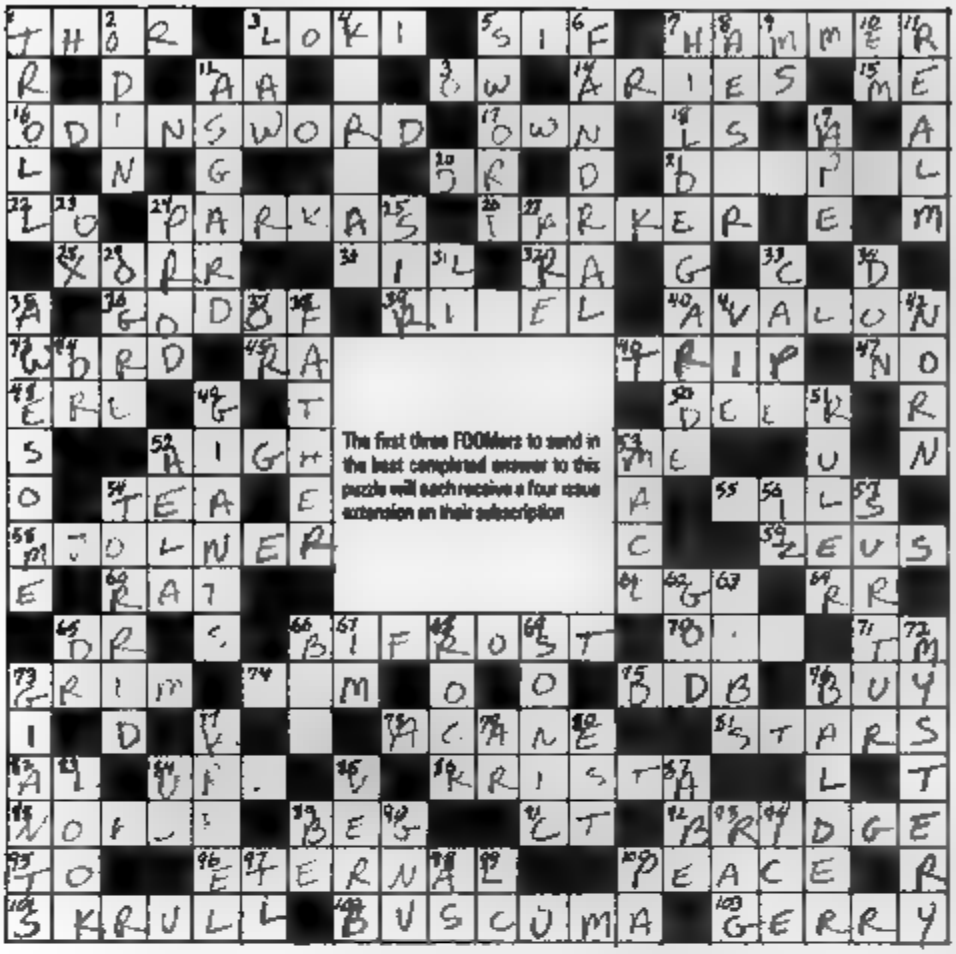
The first three FOOMers to send in the best completed answer to this puzzle will each receive a four issue extension on their subscription

WORD CROSS

ACROSS

1. the God of Thunder
5. his evil half-brother
10. she loves Thor
14. Thor's weapon
15. "Avengers Assemble!" (initials)
16. what Thor says when he stubs his toe
17. Sign of the Zodiac
18. myself
19. to draw it would bring Ragnarok
20. possess
21. Loony Serpents (initials)
22. abbreviation for Donald Blake's title
24. to scatter or drive away
27. "____ and behold"
28. hooded jackets
29. having less light
31. "the living god-jewel"
34. artist Kane
35. Egyptian sun-god
36. ____ ____ Thunder (2 words)
39. Tana Nile's home
40. knight of the inner realm of the Black Stars
43. Odin's ____ is law in Asgard
45. Egyptian sun-god
46. journey
47. opposite of yes
48. the way Thor says "ever" (contraction)
50. animal with antlers
52. the ____ Evolutionary
55. myself
64. a hot beverage
55. belonging to 30 across
58. Thor's hammer
59. lord of Olympus
60. rodent
61. the living planet
64. abbreviation for "railroad"
65. either _____
66. the Rainbow Bridge
70. eye of globe
71. abbreviation for "trade mark"
73. Hogun the _____
74. initials of Thor's original mag
76. full initials of Thor's alter ego
76. purchase
78. alter ego of Thor's hammer (2 words)
81. Avalon was from the Black _____
82. short for Albert
84. Thor's hammer is made from this metal
86. Hildegarde's sister
88. Thor, Loki and Odin are ____ gods
89. plead
91. abbreviation of "count"
92. the Rainbow _____
95. opposite of from
96. The Realm _____
100. absence of war
101. he once fought Thor with the combined powers of the FF The Super _____
102. Thor artist John _____
103. Thor writer ____ Conway

DOWN

1. Ulik is one
2. father of Thor
3. Odin's word is __ in Asgard
4. keeper of the Twilight Well
5. Fandral's weapon
6. Flashing ____, friend of Thor
7. friend of Sif, sister of Krista
8. collective name for the Norse gods, the ___
9. initials of Thor's reprint mag
10. short for Emma
11. The _____ Eternal
12. Thor's home
19. gorilla
23. a beast of burden
24. goad or jab
26. word denoting knighthood
27. present tense of were
29. an ugly giant
31. Little Indians (initials)
33. Thor wears one on his back
34. Dr ____ Blake
35. Odin's power can be described as _____
37. either _____
38. Odin is Thor's _____
41. struggle or compete
42. Karnilla, the _____ Queen
44. either
49. always eager to invade Asgard, the Storm ___
51. Odin is the _____ of Asgard
52. goddess of death
53. Hogun's weapon
54. climate of Mephisto's realm
56. Indignant Zoologists (initials)
58. the fire demon
62. _____ of Thunder
63. eyes
65. either _____
66. _____ John Buscema
67. initials of a tin-plated Avenger
68. stone
69. having to do with sound
72. "Journey into _____"
23. see 49 down
76. friend of Thor, ____ the Brave
77. Crusher _____, the Absorbing Man
79. Associated Reptiles (initials)
80. abbreviation for Eastern Standard Time
83. gaze
84. we
85. not a noun
87. short for Abraham
89. exist
90. African antelope
93. piece of cloth
94. as Sutur is to fire, Ymir is to _____
97. Tough Luck (initials)
98. like or equal
99. Lord Crocodile (initials)
100. slang for father

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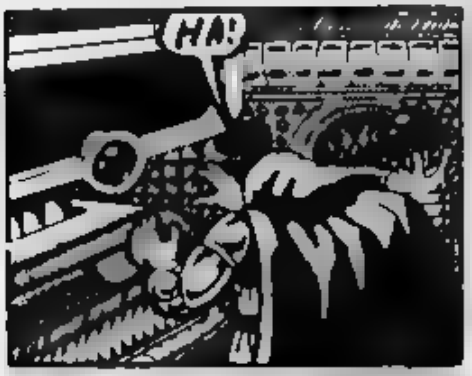

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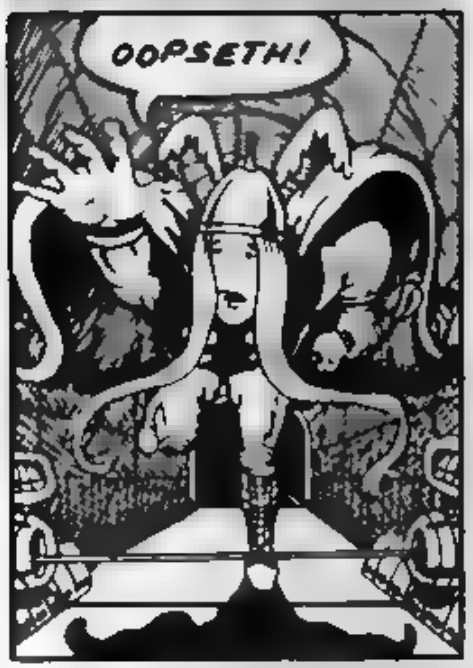

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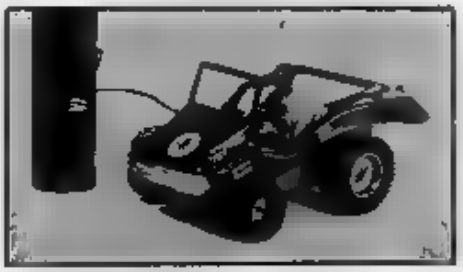

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DEPARTMENT OF INFOOMATION

SCOTT EDELMAN does pushups to build up his arms. It didn't work.

Reporting the news. It's strange.
Some people prefer reading the TIMES to the POST to get *their* news. Others just sit back and flip the channels.
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LEN WEIN ON THE HULK

LEN: The question is, "How many Hulks can you fit on the head of a pin?" We're going to talk about the Hulk. Okay. We're going to find out the secret of Glenn Talbot, which will lead to the secret of Glenn Talbot, which will lead to the final secret of Glenn Talbot. We will see a whole new subplot. We will see the coming of the Devastator. We're going to see the return of the Gremlin. The return of the Moleman. The return of Doc Samson. We're going to see the Hulk shanghaied into space for various and sundry reasons. We're going to see pretty pictures.

FOOM: Any titles?

LEN: "The Day of the Devastator," "There's a Gremlin in the Works," "The Battle of Bitterfrost," "None Are So Blind." Also, Jarella will be coming back. And Clay Quartermain will be signing up at the new improved Hulkbuster Base since they don't call the Devastator the Devastator for nothing. He demolishes it. He levels it. He makes it go away to God. They are going to have to build it from scratch.

DON McGREGOR ON KILLRAVEN

DON: The strange thing is, WAR OF THE WORLDS has been around for two years now, and it's one of the first science fiction titles to last that long, but I think it really hurt the book to have cut it down to fifteen pages. A lot of people said, "Hey, you added a whole bunch of characters when you first took over that strip, and then they cut you down to fifteen pages. What were you doing?" Well, in the book that I added the characters - as a matter of fact, most of them were in Killraven's band but never named. I just gave them names and began developing their individual personalities, with the exception of M'Shulla who was always around. I did add Carmella and Grok. But at that time the book was eighteen or nineteen pages. I remember, I was in the middle of plotting my first Washington story. I must have been up to page twelve or thirteen, when suddenly they told me the book was cut back. It was stunning. I can't destroy the Lincoln Memorial, kill Abraxas, resolve the conflict with Sabre, and have a cataclysmic battle between K.R. & Sabre in only *three pages!* It won't work. And as a result, the story ended up being three parts. Which is sort of what happened with Death-Birth. The series that we're running right now was originally going to be a one issue bit, and it sort of grew away from me. I was playing away from the idea of pregnancy and the idea of the Martians being carnivorous. But it was part of Wells' novel. It's not anything that I made up. I just embellished it to a horrifying extreme. What's in the novel is the fact that they drink blood – that they find nourishment in human life-forms. I can't remember a time before that a lady's been quite that pregnant in comics. I wasn't quite sure what the reaction would be, especially with the horrifying aspects of Death-Birth, but Craig has done such a beautiful job with it. I really think it depends on how you handle such a situation. The cops made no comments. They didn't even object to Volcanna Ash. Hopefully the readers weren't too sure how it was going to come out. Seems I have a reputation for occasional downbeat endings, although I think that most of the stories are optimistic for the most part. The endings are really downbeat, but I hope in sort of an optimistic way. Saying, "It doesn't *have* to happen this way." "The Day the Monuments Shattered" will appear in issue 30, ending up the Death-Birth series. We'll be doing sort of a satirical thing here – a combination of "2001" and "Fantasia." I might mention that an upcoming issue will be an origin issue, and Hodia Twist will appear.

DOUG MOENCH ON WEREWOLF BY NIGHT

DOUG: At the end of the second Glittermight story, Lissa has changed – but not into a werewolf. Into something totally different as a result of Glittermight's black light hitting her on one side and moonlight hitting her on another. The two combine to form her into something different than a werewolf. The following issue has a battle between the Werewolf and Lissa as a strange being. There's some hints to future story lines as Northrup and Coker reappear in Haiti.

MARV WOLFMAN ON TOMB OF DRACULA

MARV: What I'm trying to do with Dracula, starting with issue #23, which was a year ago or so, is build a slow continuity towards something major that's going to happen around issue 32 or 33 – the one I'm working on now, even as we speak. There have been hints given since issue 23 of something happening to Dracula. It's been building. You're finally going to understand why the secondary stories have been in the books besides as character development. Not for Frank Drake, for Taj, and if ever get around to it. Rachel, which should have begun two issues ago, but I haven't had the space for it. This three or four parter with the chimera leads into issue 31, which should be on sale about now. Another Dracula's diary. If it works out this way we'll have one every fifteen issues, cause the last one was issue #15. The diaries come along only after something major has happened to Dracula that forces him to sit down and consider things, to pause in his plans, whatever they are. And they're not as obvious as they seem to be, even though he says they are, since he is a master liar. There's going to be a confrontation with Quincy Harker at long last coming up – facts about Quincy that have never been revealed in the past. Things that I've known and aimed for since the first issue I took over, since it had been set up in issue seven, and be revealed in issue 32 – that's the number around the office right now.

Guess which one is DAVID ANTHONY KRAFT and win the baby.

FOOM: Did you foresee this big secret from the first issue you took over?

MARV: I knew all the characters and what they were going to do — and eventually you'd get to do it — but a lot of the situations, at least as I see it, if you tell everything immediately, it's dull. You have nothing to reveal about the characters. It's artificial. You have to reveal things as they come into the context of what they need to know. Not the readers, but the characters themselves. For instance, there was no reason for Blade's origin to be given before the situation with Edith dying for him to counterpoint. There's no reason for him to walk into Harker Estates and say, "Hey, I'm illegitimate." It had to work out in sequence. The same thing with Rachel in issue 22 or so, the "Snowbound in Hell" issue, in which we give her background. Previous to this issue there was no need for this. I knew what they were — had them all mapped out.

FOOM: The bit in the diary issue, which should be out around now, that had Dracula's first meeting with Blade — did you foresee that?

MARV: That one? No, I had not considered it. I knew the origin of Blade, and it took a little while till I decided that I

wanted to probe into Blade previous to this. Part of this situation developed as I considered that I had never captured Blade the way I wanted. I wasn't satisfied with the way Blade seemed to be. There was a joke that I put in one of the issues when someone says "Blade." He says, "Wait, it ain't John Shaft." The reason I put that in was because up to that point he was John Shaft and it was wrong. It was a stereotype that I wasn't pleased with. One of the reasons that I wanted him put in the VAMPIRE TALES story was because when you spend time developing one character as you can in a solo story, you give depth to him. So the diary issue with the background of Blade — which is a little bit interesting — helped me understand the character a little bit more. He isn't the major character. He has more abilities than a lot of other people 'cause he's mastered the knife, but that doesn't mean he should be a fast talking dude type. There'll be more with Blade as I can get into it, 'cause the sequence with Blade and Hannibal King will be coming up about issue #30. The white haired vampire is being revealed again in the current issues that I'm scripting, and it'll develop. Exactly how it'll develop, I'm not going to say.

FOOM: Don't!

MARV: I'm not going to. We're going to find a lot about Quincy, how Dracula broke his legs. A secret which most people have not even suspected, which will be revealed. Quincy's wife, some background material, plus the kind of relationship Dracula and Quincy have. A two-parter which will be following the diary issue, in which Dracula and Quincy are together for the issue. There's no other supporting cast. Just the two of them. It'll give an opportunity to probe that. Plus a tantalizing tidbit: Brother Voodoo will be guest-starring in several issues of TOMB OF DRACULA, in what capacity I'm not going to say.

STEVE GERBER ON MAN-THING

STEVE: "Decay Meets a Mad Viking." It's about a decadent rock star.

FOOM: Knowing you, for a minute I thought you meant a decadent *rock.*

STEVE: And a lunatic longshoreman. It all takes place in the swamp, and it's another profound social conscious ness story. The one after that is called, "A Book Burns in Citrusville." It's gonna deal with the censorship of school books and library books and that sort of thing. I think it's going to be an important story in it's own way. A controversial story.

FOOM: Think it'll be burned?

STEVE: If people are of the inclination to burn books, they'll burn this one. The next GIANT-SIZE MAN-THING story is called "The Kid's Night Out." That has to do with prejudice against a fat kid in high school. It's a very grim story. It's not really funny at all. It deals a lot with hypocrisy and kids' attitudes towards each other. It's shaping up as a very strange story. I'm in the process of writing that right now. The next Howard story will be "Howard Meets the Horrible Hell-cow," and Frank Brunner will be drawing it.

DON McGREGOR ON JUNGLE ACTION

DON: JUNGLE ACTION #15 continues having the Black Panther trying to get back to Central Wakanda in order to get himself a new uniform, which he's been trying to do for half a year now. He's not going to make it. He's going to get a little bit sidetracked into a place called the Forest of Thorns, which any of the readers who've been referring to the map will realize has been listed since the beginning. He will meet a new villain yet to be named, because I have yet to come up with one. I've been running through so many names for this character that it's incredible. I've yet to come up with one that I like. The Panther is captured in the Forest of Thorns, which will be an incredibly visual setting. I think it's the type of thing that Billy Graham'll do well. He will sort of be attached to these thorn-like plants. Or the thorns will be pushed through him. He'll be left for bait for these pteradactyls who don't have a vegetarian diet.

FOOM: A rather cerebral story.

DON: It might be. It's called "Thorns in the Flesh, Thorns in the Mind." You can take it beyond what is happening. This is rather rapidly approaching the end of the Panther's Rage.

FOOM: How many parts will it be?

Glittering GLYNIS OLIVER WEIN watches her parents try to make her smile at the camera.

DON: Twelve. Two years in the making or something like that. God, will it never end! The big finale is coming. There will probably be one interim issue. I'd like to do a humor Black Panther.

FOOM: — in which he meets Howard the Duck?

DON: Something like that. I'd need a lot of guest-stars. Can I reveal just a tentative idea?

FOOM: Anything you feel won't subtract from the story.

DON: Well there's a little bit of dispute as to whether we could actually do this or whether a lot of people would violently object. It looks like we'll be doing the Panther versus the Klan.

FOOM: No more Sons of the Serpent?

DON: We'll see if I'm still alive next year. The books, I think, speak for themselves. The readers determine what you're doing with the series. Panther's Rage, the whole twelve parts, has a major theme, but each part has one of it's own. Taku, W'kabi, and Monica are starting to establish themselves pretty much as regular characters. They are reflecting what is happening to Wakanda as a nation. Obviously, individuals make up a nation. We'll be going a bit more in W'kabi's life. A few people, I believe, were a bit stunned to find that he was married and had two sons. After seeing the character for over a year and not knowing anything about that side of his life.

FOOM: Did you know that?

DON: All of Panther's Rage was planned out from the beginning. The Panther is in some ways experiencing things that we're all experiencing. It doesn't have to be Wakanda or the United States. The Panther has been through a spiritual crisis that was a fight against despair. He's having difficulty finding a reason to continue going on. Is it worth all this aggravation, all the pain, misery and sorrow? The "God Killer" obviously has theological ramifications. I let the readers debate about that in the letters page. I don't want to say too much. Sometimes things are done instinctively. I'm not even aware at the time that certain sequences have connotations beyond their emotional ones. I will leave some of the characters behind when I do the Klan story, because we have a lot of other things to get involved with.

DOUG MOENCH ON MORBIUS, THE LIVING VAMPIRE

DOUG: Simon Stroud is in Morbius now, at least for awhile. There'll be a three-parter in which Morbius battles a nest of *real* vampires, and after fighting Simon Stroud, they team up to fight the *real* vampires after he's been thought to be the one causing all this trouble. It takes place in Boston. "Night of the Vampire Stalker" Martine is back.

STEVE GERBER ON THE DEFENDERS

STEVE: #22, 23 and 24 concern themselves with the Sons

of the Serpent and the same things that the Sons of the Serpent usually concern themselves with. It introduces a new character called Elaana, who becomes a close friend of Valkyrie. We also meet Valkyrie's husband in the course of this series. We get a few more glimpses into Kyle Richmond's private life. ALSO: Yellow-jacket is returning as a more or less permanent Defender. He'll be joining the group on a pretty regular basis.

SPIDER SUPER STORIES STATED BY JEANNIE THOMAS

JEANNIE: When you write for children, you use very small words and very short sentences, and that's why I have nothing more to say.

CHRIS CLAREMONT ON SATANA

CHRIS: After you've starred in a movie as the Virgin Mary, where can you go? The next issue she takes up with a free-lance thief. They meet a lot of strange people. His forte, when he fights, is a samurai sword. He's very good with it. He cuts people just for the hell of it. He's a thief and she becomes a thief. And what they steal, more often than not, has names like the Eye of Agamotto, and the Hand of Nergal.

RASCALLY ROY RAMBLES ON

ROY: Is this on?

FOOM: It's on.

ROY: Oh, I thought it was. Well, due to some pages getting lost in the mail, we had to divide up the CONAN story which is an adaptation of Gardner Fox's novel, KOTHAR AND THE CONJURER'S CURSE, in two issues. CONAN #48 has a ten page Conan story and nine pages of an all-new Red Sonja story written by myself and drawn by John Buscema and Dick Giordano, which we did almost over night called "Episode." After that we'll continue to end up the novel adaptation which should end in #51 which *should* have ended in #50 as a present, but that got messed up. SAVAGE SWORD OF CONAN #4 will continue the adaptation of "Iron Shadows of the Moon," which was originally called "Shadows in the Moonlight." Which I don't like. Sounds too much like a romance song. In addition, there's a portfolio of four different drawings by Rich Corben, plus the final chapter of the first BLACK MARK book, and then continue with work never seen by anyone but two people at Bantam and Gil Kane. In the future I won't be using fourteen pages. I did the first book in four issues because five, ten, fifteen thousand people have already seen it. The next ones I may stretch out over a longer period of time. I do intend to use Al Weiss' and my adaptation of the Solomon Kane story, "Hills of the Dead." Barry Smith has already started and may or may not finish the Brer Mek Morn "Worms of the Earth" story. I want to do things like that. Alex Nino is working on a Conan story for future use, weird in conception and weird in layout, which takes place partly in the present. It's an adaptation of a Robert E. Howard story which had a character called Conan in it, but not *the* Conan. I changed it to *the* Conan. A story called "Shadows in Zambula" which is about cannibalism is being done by Neal Adams may see print in either 1975, '76, or '77, whichever comes first. I'll also be filling in gaps between stories. What happens to these girls that Conan picks up at the ends of stories? SAVAGE SWORD OF CONAN #5 has a story called "A Witch shall be Born," which has a crucifixion. Logically and medically he should never be able to walk or make a fist again. But we hope that people will overlook these little points as they have been overlooking it since the 1930's. They've never demanded anything resembling believability before.

FOOM: How about the UNKNOWN WORLDS OF SCIENCE FICTION cover that also depicts a crucifixion?

ROY: I tell you, Myself. I wouldn't do an original story with a crucifixion in it at this stage, 'cause I would consider it as being overdone. I had one changed recently in a CAPTAIN AMERICA story because.

FOOM: That was where Roscoe got killed.

ROY: Yes. The kid who was playing Captain America. That was plotted by Steve as a crucifixion and had it changed to less of one, simply because there were too many crucifixions. The problem is that all of our writers read the same kind of material and have the same influences, so if they go out and see a movie like "Live or Let Die," the next thing you know, everyone wants to do a story using Tarot cards, and it becomes a problem. The problem is, the crucifixion becomes associated with the one act, when actually there were thousands of them. The problem is, it's one of those things that doesn't have too much overexposure. I am using the cover for UNKNOWN WORLDS OF SCIENCE FICTION that Michael Moorcock wanted to use for the story ("Behold the Man").

DUFFY (Tavern) VOHLAND, taking his first and last bath.

when it first appeared in NEW WORLDS several years ago, although I didn't know it at the time. It's the exact Calvery scene. Roman soldiers, casting dice, people weeping and gnashing, stormy weather, but the man on the cross will be in modern dress, a modern business suit so that symbolically you can see it's a time travel story. But there are some things that get overused now. There are too many cosmic god characters now. There are some writers in particular it seems every story they do has to have somebody turning out to be god or the universe, and it turns out to be too much after awhile. It wears thin quickly, because how many Gods can you have?

FOOM: How about ARRGH?

ROY: I wanted to do it for about twenty years. Everything except the title was planned before PLOP ever came out. But it sat around for a couple of years, they kept delaying it. They finally said okay, but then I lost interest because PLOP came out, and I don't like to do things that look as if they're imitative of other things. The third issue has a sequel to the rat story by Tom Sutton. By the fourth issue I expect to have some very nice things, including an old favorite artist of mine for twenty-five years named Dick Briefer who did a humorous version of Frankenstein. He's returning to comics to do something similar for us. It took me years to locate him. In fact, the main reason I'm still sticking around with ARRGH! is because I wanted to work with Dick Briefer. It was a thrill to locate him. Briefer seemed to get a kick out of it.

STEVE GERBER ON SON OF SATAN

STEVE: You really want me to say? That book seems to

JANICE COHEN, winner of the Shirley Temple look-alike contest.

THE SCARECROW! A sneak preview of the newest character in the Marvel heavens. Catch his premiere in GIANT-SIZE WEREWOLF #5. Be there, effendis. It's sure to make history.

BILL MANTLO reminds us that you're only as young as you feel.

appeal to the lunatic fringe. Both fringes. Both ends of the cloth. And both clothes. We get lots of letters from religious people who really like it. Now by religious people I don't mean to say clergymen, but people who are strict religionists. There are religious people who really can't stand it. I've been called a tool of the devil, lately. I just want to confirm all those suspicions. I *am* a tool of the devil. I'm a screwdriver. I'm not sure, but I think so. As far as what's coming up in the book, SPOTLIGHT #22 will feature "Journey Into Himself," in which essentially Son of Satan has to get an evil spirit out of his own mind. It's not a regular exorcism story, and Satana will be showing up for a few panels. Sal Buscema continues as artist.

GEORGE PEREZ AND DAVE KRAFT ON MAN-WOLF

GEORGE: We're going a little crazy as far as comics. We're trying to differentiate MAN-WOLF from WEREWOLF BY NIGHT. Now, WBN is a horror book while MAN-WOLF —actually being a former enemy of Spider-Man—should be a super-hero book. We're bringing in guest stars in the super-hero vein, which wouldn't work in WBN.

FOOM: How do you feel about the visualization of the character?

GEORGE: We have made quite a few changes. He was only given a series three issues prior to when we handled him. He was usually drawn too tame, too puppylike. What I wanted to do was make him more ferocious. Make his head almost like a full wolf's head.

FOOM: Dave, Jameson has the image of the All-American boy, always eating his Wheaties. How are you going to change that?

DAVE: That was one of the major problems facing us on the strip. Up until now, John Jameson has been very one-dimensional. Almost a brainwashed character. We know little or nothing about J. Jonah Jameson's family life, but we can surmize that John was reduced to more-or-less acting out his father's wishes, and got early into a career that assumed all his time and energy (just like comics). Now that he's AWOL, it'll give him time to reassess his beliefs and personality.

FOOM: What kind of person is he?

DAVE: He's going through something that I went through at one time. He doesn't really know himself, he needs to discover exactly what he wants to do. He'll be slowing down. What happens to a lot of us is that we get so involved in what we're doing, to the exclusion of actually *living* our lives, that we no longer have time to develop our inner selves. That's something that he's going to discover.

FOOM: How about telling us what's coming up in the next couple of issues?

DAVE: #34, which should be on sale shortly after this issue of FOOM, gets Jameson out of New York, and all the way to Georgia, for that matter, where the Man-Wolf discovers a most sinister secret project. #35 is titled "Wolfquest!", and features perhaps the most spectacular motorcycle crash in comics, the return of an unexpected, long-absent old Marvel villain, and a guest appearance of Nick Fury and his agents of S.H.I.E.L.D. There's more—you haven't seen this kind of excitement since the golden days of Lee and Kirby. Modest, aren't I?

DOUG MOENCH ON GABRIEL, DEVIL HUNTER

DOUG: I might reveal (secret deleted). Because of this, Gabriel dies and I might drop the series and if they want to continue it they might have to get another writer. I'm not

GERRY CONWAY ON ?

FOOM: Talk about THOR first.

GERRY: Well, I'm going to bring back Jane Foster, whom everyone loved tremendously when she was around the first time. Sif will now be a part of Jane Foster. This is an amazing new technique which has been invented solely for comics called, "using all your characters at once." I don't really want to talk about THOR. I don't like talking about anything.

FOOM: How about SPIDER-MAN?

GERRY: I was forced to bring back Gwen Stacy, so I'm turning her into a (sexual reference deleted).

MARV: Gerry, this is for FOOM!

GERRY: Well, I wouldn't tell this if it was for a comic reader. I mean, I respect the comic reader.

MARV: Ya gotta print that!

LEW: No wonder the fans always loved you, Ger.

GERRY: The fans love me, it's the FOOM readers that— No! Obviously I have contempt for anyone that ever voted me best writer. I mean, no one else ever did.

FOOM: We're going to print this verbatim.

GERRY: Yeah, you can (expletive deleted).

BILL MANTLO / SONS OF THE TIGER

FOOM: When you started this series, you basically had three characters who were indistinguishable except for the color of their skins. What are you doing to change that?

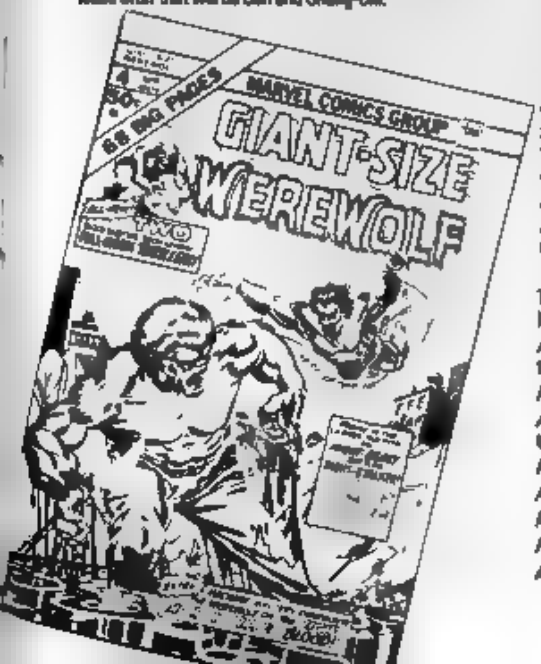
BILL: You've summed it up. I'm trying to get them to be thinking individuals rather than cardboard characters. I'm trying to get away from the idea of a cliffhanger that ended every issue before it. To get away from the idea that it's a rip-off of a Kung Fu movie which a lot of readers have said it is. Trying to get the characters to grow. Bob Diamond had a macho streak in him, shots of girls willingly submitting to his irresistable charm. I'm trying to make him realize that there's a lot more than an image to being a human being. To make Jin Sun realize that his mentor didn't spend ten years teaching him both the physical and metaphysical aspects of the martial arts just so that he could go around beating people up. There's an obligation to force that none of them seemed to realize the first few issues. If you're going to use force you have to realize that force is going to be used against you. I'm trying to make it a philosophical strip which is hard to do in a comic format, where action must triumph over ideas.

DOUG MOENCH ON DOC SAVAGE

DOUG: Dave Cockrum will pencil it. It will be an original story with a villain called Zigporat. There'll be a lot of art deco. Set in the 30's. Doc will go to this secluded Pacific isle for the story. Something like "Island of Lost Souls." With a lot of weird looking supporting characters.

STEVE GERBER ON MARVEL TWO-IN-ONE

STEVE: #8 is Thor. A couple of surprise villains. One new villain and one old villain. Wunderr comes back for awhile. But, it's basically just a fun story. It's a crazy story. The issue after that will be Ben and Shang-Chi.



MICHELE WOLFMAN doing an imitation of a can of tomato soup.

CHRIS CLAREMONT ON WAR IS HELL

CHRIS: Essentially, what's going to happen with WAR IS HELL is he's gonna keep on dying and keep on resurrecting himself. In the next issue he's an English fighter pilot. The first thing is, he's gonna get into the airplane and get smuck. It'll hit everybody. There'll be an issue with himself as a concentration camp guard, then as a concentration camp victim. What can I say?

DAVE KRAFT ON GIANT-SIZE DRACULA

FOOM: What are you doing to make GIANT-SIZE DRACULA a book different from any of the other books featuring vampires or the Count?

DAVE: I'm sticking with the period of the mid-1930's, which I think allows for a slightly different kind of story, and I'm trying to concentrate more on the people involved than on Dracula himself. GSD #4 centers mostly around the girl's father and his reactions. I think I spent fifteen pages of the book characterizing the girl's father, and the climax of the story is his reactions. The following issue is titled, "The Art of Dying." I'm using alternating chapters. We start off with Dracula and a fellow who stumbles on his scheme. The second chapter is about a set of characters on a zeppelin heading towards Switzerland. And then we go back to the first character, and finally, back to the zeppelin for the climax— there's a fellow going crazy, who flips out at the end. I'm awfully short-winded compared to Don McGregor.

FOOM: Are there any continuing supporting characters?

DAVE: As far as my first issue, no. But as for the second, two of the characters will appear in subsequent issues.

THE MARX BROTHERS / ARV JONES AND KEITH POLLARD

ARV: Okay. You tell them about DEATHLOK and I'll tell them about IRON MAN.

KEITH: Why me?

ARV: Okay, I'll tell them about IRON MAN and you tell them about DEATHLOK.

KEITH: That doesn't make any more sense.

ARV: Okay.

KEITH: You first.

FOOM: No comedy routines, please.

ARV: What was I supposed to do? DEATHLOK or IRON MAN?

FOOM: Both. Interrupt each other.

ARV: Yeah. Alright.

KEITH: *You're* the one who arranged it in this Abbott and Costello order!

ARV: Okay, DEATHLOK. What's happening in DEATHLOK?

KEITH: Let me see... um. In this issue Deathlok er. What is Deathlok doing?

ARV: Yeah.

KEITH: You're supposed to be talking about IRON MAN!

ARV: You haven't got that on yet, have you?

FOOM: Oh, yes.

ARV: Um. Alright. Iron Man, in this issue, meets the Mad

Dashing DAVID COHEN. He's only changed slightly in these past years. He drools more now.

Thinker. You remember the Mad Thinker? Also... what else does he do? Nothing really. Just a normal issue of IRON MAN. He fights Modok and the Mad Thinker. That's about it. The Mad Thinker thinks of some way to take over Iron Man's armor, and forces him to fight Modok. In the end... who knows?

KEITH: That's the whole thing.

FOOM: How about DEATHLOK?

ARV: Oh.

KEITH: Deathlok is battling a tank. He has to use ingenuity, because he has no weapons. He ends up fighting the tank in an automobile graveyard.

FOOM: That's where cars go to die?

KEITH: He takes a giant spring and makes a cross.

ARV: Don't forget to mention all the people he killed in the meanwhile. Ryker's gone crazy. At last you find out the secret of the girl that's tied up.

FOOM: You sure you want to tell the secret?

ARV: No! Better not tell the secret. Almost told the secret. Yeah. The secret is—

KEITH: Tell me!

ARV: The girl. The girl. Her mind is what's running the tank. And Ryker used her to control the tank.

KEITH: Oh. So *that's* what's been going on.

ARV: And Ryker's about to do something diabolical.

FOOM: Who's writing it?

ARV: Writing it?

KEITH: Writing it?

ARV: Roy Thomas. From Rich Buckler's plot.

FOOM: Who's inking it?

ARV: Who knows?

FOOM: Who's inking DEATHLOK?

ARV: Who knows?

FOOM: Anything you want to say?

ARV: Yeah. You caught us on a day when we didn't have a night's sleep, 'cause we stayed up all night working on IRON MAN and DEATHLOK. We really worked hard on it, believe it or not. I don't believe it.

FOOM: You couldn't tell by looking at it.

KEITH: Yes, you *could* tell it was done in a night. Best night's work I ever did.

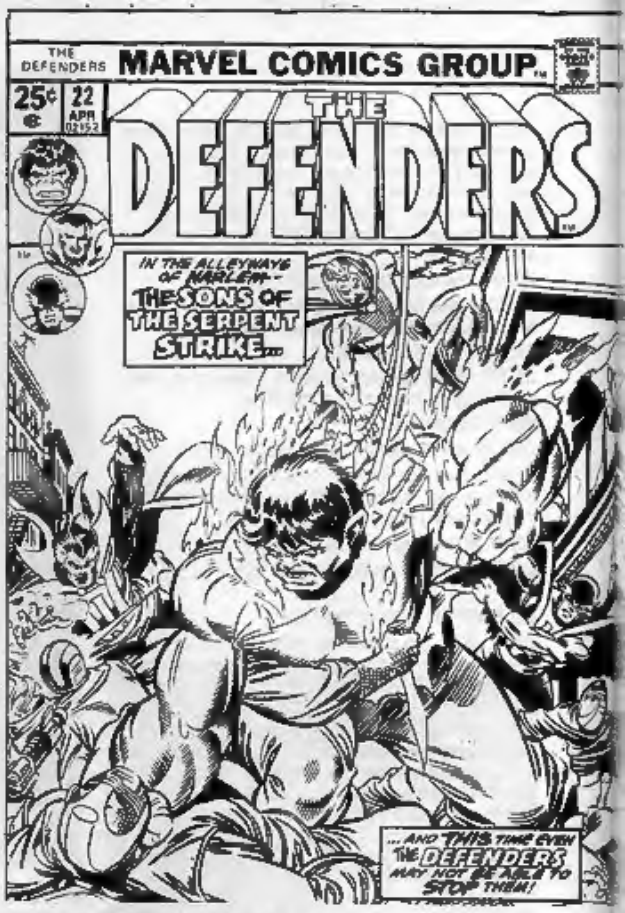
LEN WEIN ON DAREDEVIL

LEN: We start off with the Copperhead, a villain who's the reincarnation of an old pulp hero who's sort of gotten his wires crossed. Mr. Fear will be back. So will the Deathstalker. The Jester will return. I plan to do a straight gothic horror story. Foggy is probably going to lose the next election. We're probably going to turn Matt and Foggy into a two-man Legal Aid Society.

Marvelous MARV WOLFMAN waiting for the brown-lines to the latest PLANET OF THE APES.

DOUG MOENCH ON SHANG-CHI

DOUG: Big change. He's going to be leaving Fu Manchu for awhile to follow his own directions. Sort of like Shang-Chi, Agent of S.M.I.T.H. And new villains. The first of these new villains is Razor Fist in a story called "The Crystal Connection." Three-parter. Second part is called "Snow buster." Third part is called "A Gulf of Lions." Gulacy will be doing the monthly, inking it himself. Keith Pollard will be doing the Giant. Inked hopefully in the Philippines. Shang-Chi is going to become a weapons expert, even though he's previously distained weaponry. This is all because of the upcoming war between Fu Manchu and his daughter. Shang-Chi decides to channel himself into other things.



STEVE GERBER ON LILITH

STEVE: The LILITH series is just going along being its nice little self. I think that it's just one of the best black and white series.

FOOM: How about keeping it different from Satana?

STEVE: Satana and Lilith have nothing in common at all. If anything, Lilith is almost a heroine as opposed to a villainess, which is what Satana really is. Lilith doesn't *need* blood to survive. She's almost a living vampire in the sense that Morbius is, but not quite. Her body is not her own. She inherits the body of Angel O'Hare. And Angel's body doesn't need blood to survive. So for Lilith, it's sort of a fun beverage. Instead of Coke— blood. She's basically running around, righting wrong.

DOUG MOENCH ON FRANKENSTEIN

DOUG: Val Mayerick. ICON. It's an acronym for International Crime Organization Naxys. The next issue will have a villain called the Bronze Berserker. ICON is building an army of artificial soldier monsters. I was going to call them cyborgs, but I'm not going to call them that,

Artwork above printed specifically to embarrass Marv Wolfman.

LEN WEIN and Bernie. Bernie is the real brains behind the Marvel Comics Group.

'cause of Deathlok, I guess. The Monster is actually a type of cyborg. The Frankenstein Monster regains the power of limited speech, and in the future there'll be a search to find out who he is. Whose brain he has. What his life was before he died. Important new addition to the continuing cast is a woman whose name I can't remember... but it's a pretty good name. Her identity is a surprise.

CHRIS CLAREMONT ON BLADE

CHRIS: Blade is a dud. Not the series, just the guy. Marvin'll kill me. What he does is get busted for murder. The police find a girl with a blade in her heart, and she's not a vampire. Add to that fact that she's white and Blade's black, and Britain has never been particularly pro-black. Blade's off and running for three issues. You learn more about his past. He's really a great horn player. He does that alot. He's going to meet up with Kate Frazier. He doesn't know if he's innocent. He think's he's killed her. But the cops know he's innocent and they have no proof. Kate's an esper and she figures it easy. It's like...ya know the guy's innocent, but all the proof's against him.

LEN WEIN ON THE NEW IMPROVED X-MEN

LEN: The X-Men! The all-new, all-improved, all-out hoo-hah X-men! Yeah. The X-men. Dave Cockrum and I got together one day and said, "They're reviving the X-men and we're going to do it." All-new X-men, except for Professor X and the new, improved Cyclops. The other X-men shall be going their own ways. The new X-men shall be international. There's Colossus from Russia. There's the Nightcrawler from Germany. Storm, from Africa. The Wolverine, from Canada. And Thunderbird from Arizona. The first story is 36 pages long. Pencilled and inked by Dave, written by myself, lettered by some poor fool, and colored by Glynis. The second one brings back the Sentinels.

DOUG MOENCH ON PLANET OF THE APES

DOUG: APES will be reproduced from now on from the most beautifully finished pencils you've ever seen.

ROOM: I've seen 'em.

DOUG: You've seen 'em? Well, hype 'em! Gypsy Apes in issue six. The story is called "Maleguena Beyond the Zone Forbidden." It introduces a girl who may become Jason's girlfriend. A gypsy girl. Human. There may be a love triangle between Jason, this gypsy girl, and Alex, who's a chimp. The Inheritors, those giant brains in the globe. There's going to be a story dealing with them and Brutus, pretty much wrapping up the whole Brutus thing. Jason and Alex are just going to leave once the Lawgiver is restored to power in the city. Just leave and travel all around the different Forbidden Zones around the country. They discover an underground railroad system that can take them anywhere on the continent, almost instantly.

DON AND MARV RAP ABOUT MARVEL MAGAZINES

FOOM: How about DRACULA LIVES? What's the difference between the black and white Dracula and the color Dracula?

MARV: Ya. An incredible difference. One's in color—

DON: And the other's in black and white!

MARV: Right. You can't see much of the color in the black and white books, and conversely, you can't have a lot of the black and white in the color books.

DON: Ya know, I know why you're an editor now. It's because you make a lot of sense.

MARV: It has to do not so much with the editorial content that one is in black and white and one is in color. It's just that they forgot to put the color in the books every issue. We *want* to put color in the black and whites. We keep coloring each page.

FOOM: But something goes wrong?

MARV: It just goes to the printer, and every issue they forget to put color in the black and white books.

FOOM: And he charges you for it?

MARV: Sure, all the time.

FOOM: And we pay?

MARV: Yeah! We pay! Yet they've never done it; I cannot figure out why. Incredible. Remember back to SPECTACULAR SPIDER-MAN #1? That was in black and white. We got on top of them. We sent down Jumbo John Verpoorten, and he sat on top of a machine. Now Jumbo John is two hundred thousand pounds and four foot two, but he's so huge that we can call him Jumbo John. Anyway, Jumbo John sat on top of one of the machines and said, "The second issue of SPIDER-MAN SPECTACULAR is

GEORGE PEREZ being attacked by an off-camera blancmange.

going to be in color like we paid for it!" They did it, but since then, Jumbo John's been too tired to go to Sparta, Illinois to sit on the machines. So the black and white magazines are in black and white only because they refuse to put color in.

DON: He's also lost weight. John is down to 667 pounds now. He's lost a little bit of height in the process—I'm gaining it.

MARV: Outside of that, there aren't too many differences, except of course, that in the black and white books we try to be more juvenile.

DON: And often succeed!

MARV: We try to do silly stories about Dracula, and we try to embarrass him and everyone who reads the book.

DON: By the way, this is a completely serious place. There's no frivolity here.

MARV: Yes. In fact, we believe in our books. All we do is have fun.

GIANT SIZE SPIDER-MAN
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GIANT-SIZE SPIDER-MAN AND THE PUNISHER
AT LAST! THE HORRIBLE AND BLOODY AND GLORIOUS CLASH BETWEEN JOHN ROMITA'S SPIDER-MAN AND JOHN ROMITA'S THE PUNISHER!
IF THIS BE DEATH'S DAY!

TOGETHER (laughing): *FUN, FUN, FUN,* TWENTY PAGES OF *FUN!!!*

MARV: That's all we ever put in our books. We don't take our characters very seriously. We're going to put a big D on Dracula's chest. Now what kind of stupid question was that?

FOOM: To be more serious, what about CRAZY?

MARV: We're having a very big, very serious pollution issue of CRAZY, in which there's no humor. A very serious problem. All we do is talk about the chemical components of pollution, and it's a scientific study. We're also having an issue which deals with nothing but crime in government, in which all we do is outline statistics. Again, no artwork, just pages and pages of typed numbers which we think most economics students in college will enjoy.

FOOM: What's this I hear about the third issue of PHOTO NEWS FEATURES being published as an issue of CRAZY?

MARV: That's right. Following "Hitler: The Horror and the Holocaust" and "FDR: The Man and the Mirth," we're having a special issue on the nebbish. His entire life, his marriage, his divorce, his second marriage to Jacqueline Onassis. Everyone hushes that up. That took place *before* she married John Kennedy.

FOOM: Is what I hear true? The fact that the nebbish (character aspersion deleted)?

MARV: No. That is not true. What he did do though, is feed Ghandi apples when Ghandi pretended to be on hunger strikes. He went in, hid under Ghandi's shirt. You know, this long sheet that he wore, and stuffed apples in his mouth. And everyone thought, "Gee, here's this old guy not eating." And they thought, "Wow he's a great guy."

DON: Did anyone ever tell you that was in bad taste. Maybe it was a rotten apple, I don't know.

MARV: No it wasn't. It was a Macintosh. Ghandi would only eat Macintosh apples while on a hunger strike. He also, by the way, is the one who built the Berlin Wall.

FOOM: Ghandi?

MARV: No. The nebbish. Very few people know that. That's why he was ostracized during the McCarthy hearings, which oddly enough began *before* the wall was created. But they *knew* that he was going to do this. So they called him a communist back then. A very, very bizarre character. You just missed him. He was here ten minutes ago.

FOOM: He was blacklisted in Hollywood.

MARV: There could be no more magazines using the nebbish for a specific number of years due to that blacklist.

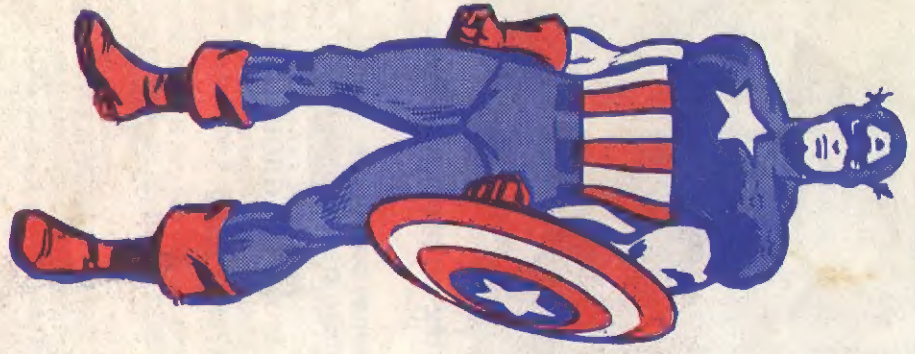
FOOM: But we broke through.

MARV: Well, Marvel is always willing to dare new territories. Using a communist host is one of them. We try to do interesting concepts in the book. Though he has renounced, as of 1957, any connections with the Communist Party. He is now a devout Soupy Sales freak, and he just pushes pies in people's faces. He says that it was just a momentary thing that he went through in college, when he fell in love with Barbra Streisand *and* Robert Redford at the same time.

FOOM: How about an encouraging word for people who want to send stuff to CRAZY?

MARV: Don't.

Mirthful MARIE SEVERIN. She's not getting older, she's getting better.



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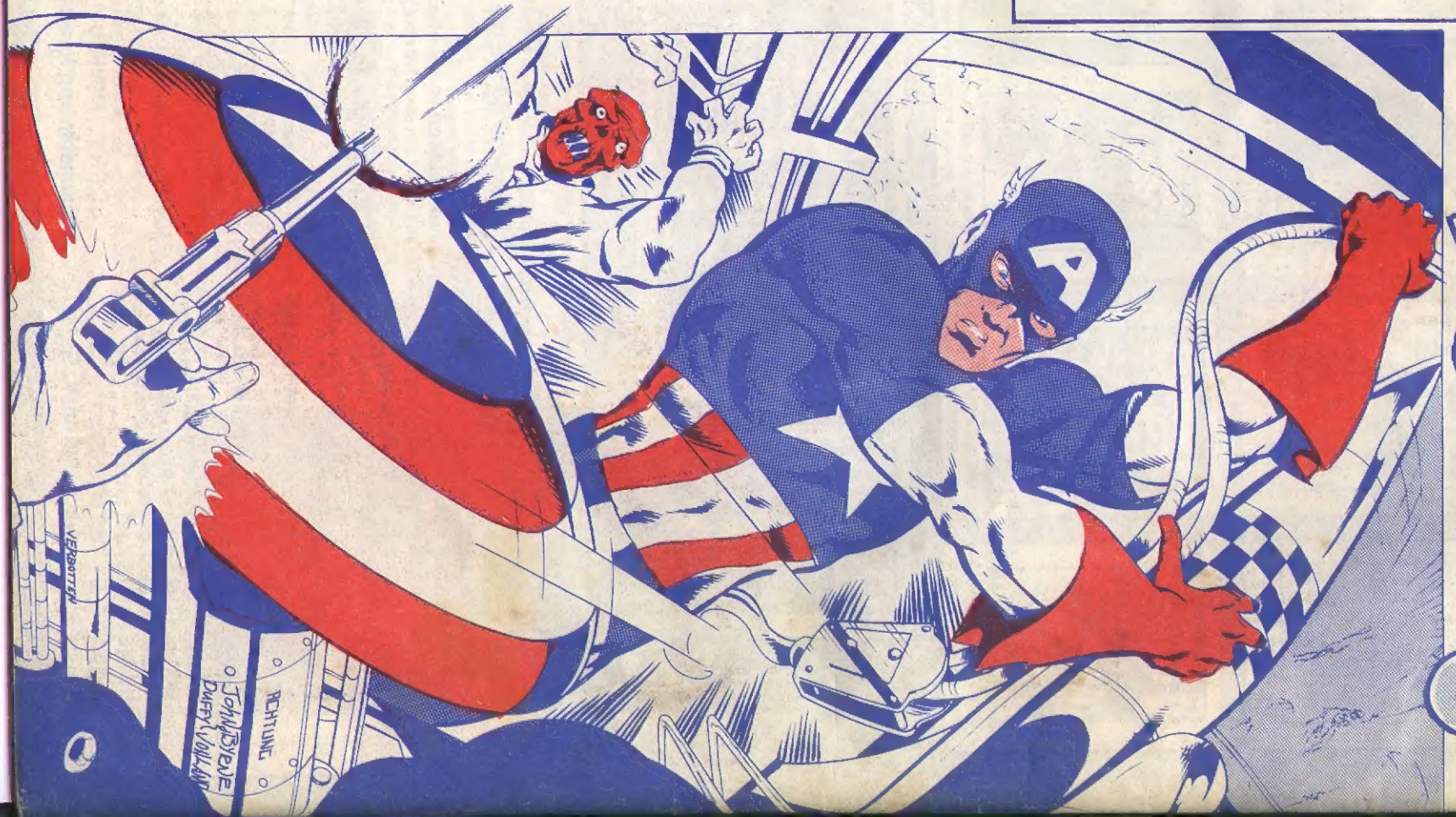

FOOM!